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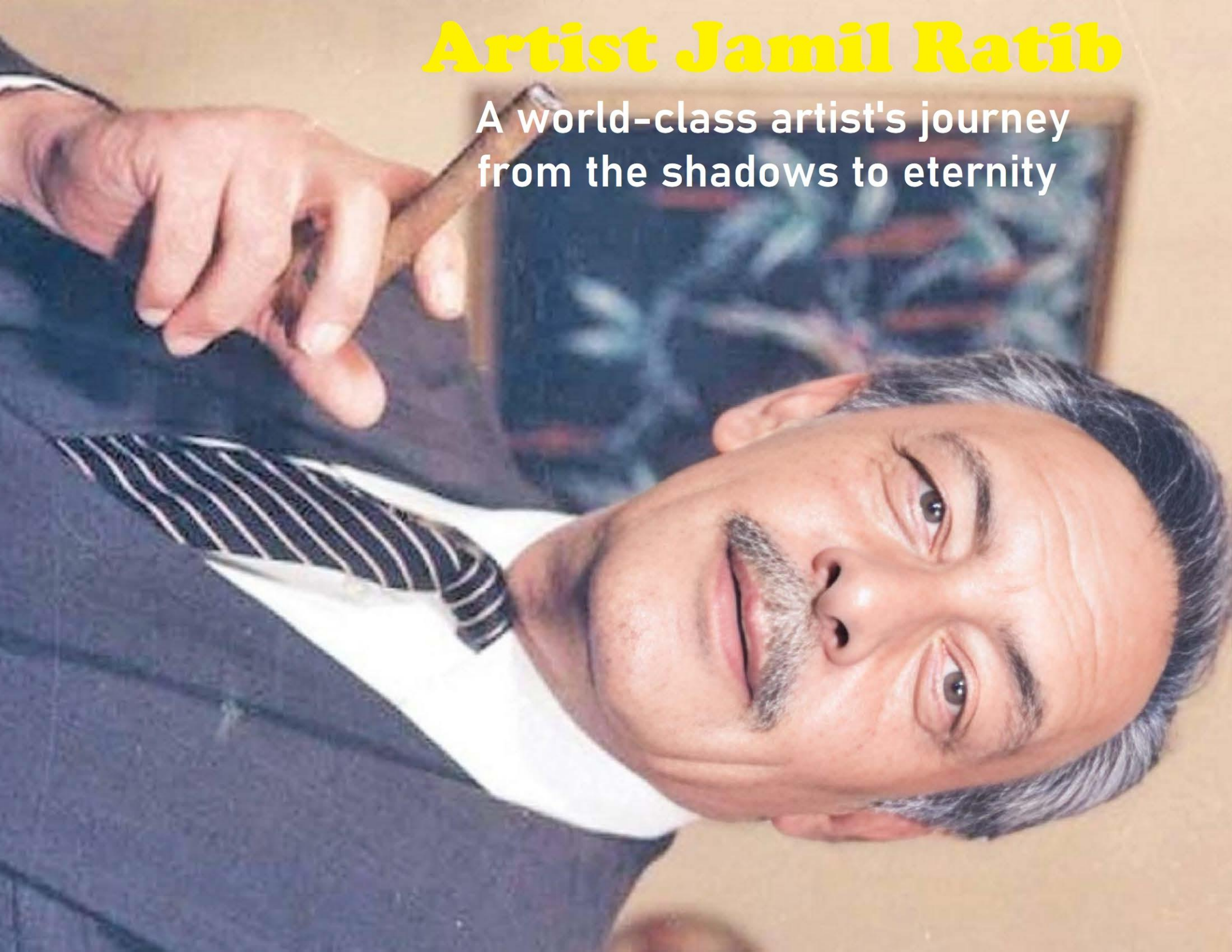
A world-class artist's journey from the shadows to eternity



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By: Mohy El_Din Ibrahim

A necessary introduction:

There are stars born to light up the skies of their countries, and there areAOthers are born to bridge civilizations, uniting contradictions into a single entity, transforming art into a universal language that transcends geography, politics, and time. Among these stands Gamil Ratib, the Egyptian artist who was not merely an actor moving between the stage and movie cameras. He was a unique Egyptian soft power, an ambassador of Egyptian identity in the East and West, and an elegant, aristocratic figure whose hoarse voice and sharp features conveyed the sincerity and vigor of art.

Rateb embodied the idea that art is not a luxury or entertainment, but a civilizing force whose impact is equal to, and even exceeds, armies and fleets. While nations wage wars to impose their existence on theAKhareen was waging a silent battle to prove to the world that an Egyptian could stand on the stage of the Comédie-Française in Paris alongside the giants of French theater, that his voice could resonate in Hollywood films like Lawrence of Arabia, and that his elegant oriental features could move from Cairo to Tunis to Paris without losing their identity.

Talking about Jamil Ratib is talking about an art that goes against the grain: While many others were chasing the mirage of internationalism, he returned to Cairo at the height of his European glory to proclaim that the homeland is the grand stage, and that an artist is not complete until he breathes among his family and audience. While members of his aristocratic class indulged in a life of luxury, he chose to work as a waiter and porter

in Paris to earn his living with the sweat of his brow, preserving in his memory the features of the poor, which he later embodied on screen with astonishing realism.

Jamil Ratib was no ordinary cinematic villain. He was the noble, elegant villain, commanding respect even as he defied the law. Nor was he merely a Western-looking gentleman. He was a son of the 1919 Revolution and the grandson of Huda Shaarawi, an heir to nationalism and liberal thought, and an artist who carried within him the eternal longing of Egyptians for freedom and justice.

As we write his biography today, we are not only writing the story of an artist who loved theater and cinema, but also a chapter in the history of Egypt's soft power, the power that made Abdel Wahab's voice, Faten Hamama's image, Omar Sharif's performance, and Gamil Ratib's features shining in the Arab and global consciousness.

This is how Gamil Ratib appears: the saint of Egyptian art, the man who turned his small role into a heroic act, his soft voice into a scream, and his presence into a bridge between multiple cultures. His life is not merely an artistic journey, but rather the existential journey of a man who chose art as his destiny, his message, and his immortality.

Family roots:

In the heart of ancient Alexandria, specifically on Ras El Tin Street, the signs of history are still evident. There stands the Rateb Pasha School, once the home and residence of a man who shouldered tremendous responsibilities during the reign of Muhammad Ali and his successors. On its inner wall is a tombstone inscribed:

"This is the grave of the late, God willing, Abu Bakr Pasha Ratib, Governor of Alexandria, Sirdar of the Egyptian Army, and President of the Shura Council of Representatives, 1802 - 1878." Roots: Abu Bakr Pasha Ratib:

Abu Bakr Ratib was born in 1802, just one year after the French campaign. He enrolled in the military academy established by Muhammad Ali Pasha, combining military

education with the study of law.
He rose through the ranks until he became Governor of Alexandria (1854-1855), then President of the Shura Council of Representatives during the reign of Khedive Ismail, before crowning his career with the position of Sirdar of the Egyptian Army (currently Minister of Defense) in 1877. Abu Bakr Rateb left a broad charitable footprint through endowments amounting to 90 acres and a large market that still bears his name today.
Second generation: Ismail Ratib:
Abu Bakr Pasha had a son, whom he named Ismail after the Khedive. Ismail, in turn, fathered Muhammad Ismail Abu Bakr Ratib, who continued the family name. Third Generation: Muhammad Ismail:
Muhammad had several children, including a son named after his great-grandfather: Abu Bakr Muhammad Ismail Abu Bakr Rateb.
Fourth generation: Abu Bakr Muhammad Ismail:
This grandson is our direct link to the artist. He married Sultana Omar Hanem, and they had a son who would go on to become a star in Egyptian and Arab art: Gamil Ratib.
Fifth Generation: Jamil Rateb:
His full name: Jamil Abu Bakr Muhammad Ismail Abu Bakr Rateb.
Born in 1928, fifty years after the death of his great-grandfather, he did not follow in the footsteps of his forefathers in politics and the military, but chose art as his path and mission. He became one of the most prominent stars of theater and cinema in Egypt and the Arab world, known for his complex roles and European-Eastern features that gave him a special presence.
andThe family's journey was not limited to Jamil Ratib alone. His aunt, Amina Hanem, gave birth to Fatima Dawlat, who married one of the princes of the Muhammad Ali family.
Her offspring included Princess Amina Behrouz, who married the nobleman Hussein Shirin.AHe served as

Minister of War under King Farouk, and was later associated with the Taba Affair. Hussein Shirin himself was married to Princess Fawzia Fuad, sister of King Farouk.

Thus, the family tree extended between politics, the military, art, and ties to the royal house, forming a rich picture of Egyptian history.

Aristocratic upbringing:

In Cairo in 1926, a child was born who would later bear the hallmarks of the eternal contradiction between aristocracy and rebellion, between the authority of noble families and the whims of unbridled art. His name was Gamil Abu Bakr Rateb. His birth was no ordinary one; it was more like the rise of a star in a house steeped in history. His father was a patriot who participated in the 1919 Revolution, and his mother was Alia Sultan, the daughter of a distinguished Upper Egyptian family whose lineage extends back to Egypt's great-aunt: Huda Shaarawi, a pioneer of the women's renaissance and an icon of liberation.

Thus, Gamil Ratib was destined, from childhood, to breathe an air blending the scent of aristocracy with the cries of revolution, and to see in his family's eyes the image of Egypt torn between the traditions of the past and the aspirations of modernity. From this contradiction emerged his personality: a blend of discipline and pride, of passion and freedom.

They were sons of the aristocracy.AAt that time, they attended foreign schools to acquire European languages and customs. But his father chose to enroll him in Egyptian schools, where he would develop fluent Arabic and learn that belonging to one's homeland is not a decoration to be circulated in salons, but rather an identity rooted in the soul. In the Ibrahimia School, the aristocratic boy began to discover himself. There, in the middle of the school stage, his eyes were opened to the magic of the spotlight, and in acting he found a refuge beyond the strict confines of his

family.
Theater was not just a hobby, but an existential revelation for a child who seemed different deep down. In every role he played, he removed one of life's masks and put on another.AKhar. His first roles on the school stage were like exercises in freedom: he stepped out of his aristocratic self to experiment with the faces of peasants, soldiers, lovers, and madmen. Each time, he discovered that art alone was capable of dissolving class differences and bringing prince and servant together.
The young man won more than one award for best actor at the school level, until his name was mentioned in educational circles. There, Jamil Ratib, the actor, was born, not as a childish luxury, but as a destiny that began to creep into his soul. At home, his parents continued to look at him
With suspicion: The father wanted him to follow the path of law and politics, and to carry on the family legacy, while the mother feared for him the “stigma of a miscreant” that wasAAt that time, it was synonymous with social deviation. But he felt that the road had
He was drawn from the moment he first stepped onto the stage.
As a teenager, Jamil was torn between his inner turmoil: an aristocratic boy living in the palaces of noble families, yet dreaming of standing out among the public as an actor. This contradiction would accompany him throughout his life, shaping his artistic and intellectual choices later on.
In that aristocratic house filled with paintings, French furniture, and bound books, Jamil Ratib began to reflect on what it meant to be an actor. He may not have known yet that the theater would take him far away to Paris, and that cinema would lead him to international fame, but his heart knew that art was his destiny, and that he had to go against the grain.
Thus began the journey: from the bosom of aristocracy

emerged a young man who bore no resemblance to his class and was not content with a preordained destiny. From the outset, he was an artistic adventurer who would abandon palaces to embrace the stage, abandon the law to embrace freedom, and abandon privilege to search for himself amidst the lights of the stage and the cinema lenses.

School theater boy and talent discovery:

In the late 1930s, when Cairo was alive with the music of Sayed
Darwish and the songs of Umm Kulthum, and when the Egyptian theater was breathing with the breath of its great pioneers Youssef Wahbi, Naguib El-Rihani and Aziz Eid, he was a thin boy
Tall, with blazing eyes, he stands on the stage of the Ibrahimiyya School in
An experimental scene. That boy was Jamil Rateb, who was not yet twenty, but he knew that the whole world was embodied on that small stage. For Jamil, the theater was not just a school activity; it was an initial discovery of freedom. There, amid the dim lights and the watching eyes of the students, he realized that a person could be more than himself: he could become a lover, a tyrant, a wise man, or a villain, all in an instant. For him, acting was an existential experience, granting him the ability to escape the constraints of his family name and his aristocratic origins, to live lives he was never allowed to live in reality.

His teachers and classmates admired him, and his name was mentioned in competitions at foreign and Egyptian schools. Every time he stepped on stage, he reaped awards: the First Actor Award, the Best Performance Award, and the Jury Award. These awards were not
It was not just medals, but an early recognition of an innate talent that needed nothing but a platform to explode.

But more important than the awards was his inner feeling: the sense that the theater freed him from his isolation. Jamil, despite belonging to a prominent family, tended toward silence, shyness, and introversion. The theater was the arena in which he broke through those shackles. It was as if art had opened a window for him to see himself as he truly was, without social masks or hereditary burdens.

The aristocratic boy realized that art equalizes people. In a single performance, the sons of ministers and the sons of the poor sat in the front rows, laughing together and crying together, without anyone asking about the origin or class of theAFrom here, he developed a conviction that would accompany him throughout his life: that art is a soft power capable of reshaping consciousness, and that an actor is not merely a "personification" but a spiritual teacher who cultivates shared feelings in people.

As fate prepared him for a different journey, Jamil Ratib, while still a high school student, participated in school plays attended by prominent artistic figures. Some of the stars of that era were keen to attend school performances in search of talent, and there they captured his early brilliance. Many of them predicted a great future for him, but no one expected that this young man would, a few years later, stand on the stage of the Comédie-Française in Paris, the most prestigious theater in the world. Only then did the conflict with his family begin. His patriotic father, who carried within him the dreams of the 1919 Revolution, wanted his son to become a lawyer or a statesman. His mother, who descended from the family of Hoda Shaarawi, wanted him to pursue a path in politics or thought. As for Ratib, he saw the stage as his true homeland, and in acting as an existential salvation.

For Jamil Ratib, school theater was a gateway to destiny. Through it, he discovered that acting was not an option that could be avoided, but rather an inner calling, like a hidden voice urging him to walk into the unknown. From

that moment on, it was no longer about a hobby, but about identity.

Thus, Jamil Ratib emerged from the Ibrahimia School not as a completed student, but as an actor in his early twenties, preparing for greater battles with family, destiny, and the world. As soon as he took his first steps at university, fate opened the door to his first chapter in cinema…

Paris - Expatriation and Formation

When Jamil Rateb finished high school, the wood had already captured his heart, but family pressure drove him to enroll at the French Law School in Cairo. His father saw him as a skilled lawyer worthy of the family name, and his mother hoped for a political position for him, befitting her kinship to Huda Shaarawi. As for him, he knew deep down that the law was not his destiny, but merely a passing phase.

In 1946, his first sign of destiny came to him. While still a student, he starred in the film "I Am the East," alongside major Egyptian stars such as George Abyad and Hussein Riad, and the French actress Claude Godard, Miss France. The role was small, but it was enough to awaken within him an old dream: to stand in front of the camera, not as a passing experience, but as a lifetime.

After that, he traveled to Paris to complete his law studies. But as soon as he set foot in France, the decisive struggle began: would he be an aristocratic lawyer or an adventurous actor? His heart quickly made up his mind: he left law school and faced the wrath of his father, who cut off his monthly stipend of 300 pounds. Thus, the aristocratic boy found himself facing life without financial support or social protection.

And from here begins the epic of alienation and formation. He worked as a waiter in popular cafes, as a porter in a vegetable market, as a translator thanks to his fluency in French and English, and even as an extra in some shows.

These small jobs were great lessons. He saw the faces of simple French people, heardAHe lived through their pain and laughter, their daily struggles to earn a living. The boy who grew up in a luxurious home in Cairo came to embody the features of the tired, later transforming them into unforgettable characters on screen.

Amidst these harsh experiences, the theater kept calling. He knocked on the doors of small groups, took on supporting roles, and then founded a theater troupe with some friends. Little by little, he drew attention to his talent, until he took to the stage of the Comédie-Française, Europe's most prestigious theater, performing roles by Shakespeare, Molière, Albert Camus, and Pirandello. When his pictures appeared in French newspapers, the strange Egyptian boy was no longer just a passerby, but a recognized actor in the capital of art.

At that stage, Jamil Ratib lived a unique contradiction: he was aristocratic in features and elegant in appearance, but his heart beat for the poor, among whom he learned the meaning of dignity and hardship. He was an Arab actor of the East, but he delivered Shakespearean monologues in French with an eloquence that dazzled critics. It was this blend of identities that made

His talent was different: he did not melt into French culture, but rather carried with him ancient Egyptian features that made his presence exceptional on any stage. Then cinema opened new doors for him. In the 1950s, he starred in the international film Trapeze (1956), alongside Burt Lancaster, Tony Curtis, and Gina Lollobrigida. He acted in three languages: English, French, and Arabic. This heralded the birth of a universal actor, capable of crossing languages and cultures with ease. Years later, he starred in Lawrence of Arabia (1962) alongside Anthony Quinn and Omar Sharif, but unlike his friend Omar, he wasn't drawn to Hollywood. He rejected the lure of American culture and clung to his European-French identity, with a

lasting longing for Cairo in his heart.
In Paris, Jamil Ratib was not just an actor on stage or in front of the camera, but a human being in a constant state of search: for himself, his art, and his role in this world. Exile taught him that a true artist is not measured by what he owns, but by what he dares to take risks. He knew the path he chose was fraught with difficulties, but he did not back down.
The aristocratic youth left his class to join the ranks of the working class, left the borders of Egypt to become a son of the French theater, and left the safety of his family to stand alone in the face of the unknown. In all these departures, he grew closer and closer to his true self: the artist who goes against the grain, who cares less about power and fame than about freedom.
This is how Jamil Ratib was formed in Paris: a blend of aristocracy and simple labor, Arabic and French, European theater and the Egyptian spirit. Had it not been for those harsh years, Jamil Ratib would never have become the artist we later came to know, the elegant face that concealed an epic experience of alienation.

Heroism in the Shadows – From the Seesaw to Lawrence of Arabia:

French theater had refined its tools and granted it legitimacy as a European critic, but cinema was and remains the greater dream. In the mid-1950s, when Paris was embracing a wave of major directors and international stars, Jamil Ratib received an unexpected opportunity: starring in the 1956 film Trapeze, alongside Burt Lancaster, Tony Curtis, and Gina Lollobrigida.
In this film, he played the role of a circus performer named Stephane, the heroine's friend. The role wasn't big, but it was challenging: the dialogue was in French.
English, and a presence that transcended mere presence on the set. He amazed his colleagues with his ability to switch between languages, even reciting a few sentences

in Arabic, a paradox that made him stand out among international actors. This was Jamil Ratib's moment of birth on the international stage, and while he wasn't the first box office star, he was an unforgettable presence.

Years later, the biggest opportunity came: Lawrence of Arabia (1962) by the legendary director David Lean. The film was a turning point in Omar Sharif's career, propelling him to international fame. As for Gamil Ratib, he had a small role, but his presence in this monumental work alongside Anthony Quinn, Peter O'Toole, and Omar Sharif was like another birth certificate, this time in front of the entire world. Ironically, Gamil Ratib did not follow Omar Sharif's path. He was not seduced by the glamour of Hollywood or the glory of American films. He saw American culture—with its consumerist nature—as distant from his soul. While Omar Sharif was panting after international roles, Gamil Ratib yearned for Cairo, its stages, and the faces of its people. It was as if he wanted to say: Internationalism does not mean losing your roots.

But the experience enriched his life.AKhar: A deep human relationship with Anthony Quinn. They were close friends, exchanging conversations about art and life. At a tragic moment, when US President John F. Kennedy was assassinated, Quinn was filming a scene, and the director asked the crew to keep the news from him until filming was finished. But Quinn picked up on the whispers and asked Gamil Ratib what was going on. The latter answered him with false reassurances, before later telling him the truth. At that moment, Quinn cried bitterly on his Egyptian friend's shoulder. That moment was enough for Gamil to realize that true friendship is not made in Hollywood, but by human love.

He also had a funny relationship with actress Faten Hamama. While filming Lawrence of Arabia, she advised him to protect her husband Omar Sharif, saying, "Take care of Omar." He laughed and said to her, "Okay, take

care of me." This joke reflects a sideAHe came out of his shell: the witty aristocrat who knew how to lighten up situations with a human touch.

Yet his international roles didn't give him absolute stardom. He was always the "star in the shadows": an elegant face, the hero's friend, a supporting actor as valuable as the heroes themselves. But he didn't see this as unfair. He believed that heroism wasn't the size of a role, but its depth. And in this school he would continue throughout his life: to turn any small space into a full-fledged hero.

His years in international cinema mirrored his entire path: an artist who seeks not fame in the halls of Hollywood, but meaning in experience. A man who stands on the stage of the Comédie-Française and doesn't see himself as a stranger, then stands in front of David Lean's camera and its brilliance doesn't swallow his identity. A man in the shadows, yet he continues to leave an indelible mark on every work.

And when this circle was complete, when his name became known in Paris and London, he decided to do what few others did: to leave it all and return to Cairo. The world was opening its doors to him, but he chose to return. To go against the tide once again.

Back to Egypt - Going Against the Tide:

In the 1970s, the Arab cinematic scene was watching its children emigrate to the world. Omar Sharif had become a Hollywood star, Youssef Chahine dreamed of films at the Cannes Film Festival, and young directors were eager to participate in international festivals. At this particular time, when everyone was rushing abroad, Jamil Ratib decided to do the opposite: return to Cairo.

He was returning from the theaters of Paris and the films of Europe, which had opened the doors of glory for him. French newspapers wrote about him, and French and Tunisian directors gave him starring roles. But he felt that

all this was not enough. His homeland was calling him. For him, returning wasn't a concession, but rather a loyalty to the art he had been raised on in Egyptian schools. He wanted to put his talent in the hands of his first audience: the Egyptians.

In 1974, Gamil Ratib returned to Cairo. He wasn't the failed comeback some had tried to promote, but rather one armed with international experience and extensive European expertise. However, he was surprised to find that the artistic climate in Egypt was still dominated by big names who monopolized the lead roles, and that his path would not be paved with roses. On the contrary, he would be viewed as the "stranger" from abroad, or the aristocrat trying to find a place for himself in villainous roles.

But Rateb wasn't broken. He started over, as if he were a student in school theater. He first participated in the play "Donia Pianola" with director Karam Mattawa in 1974. It was a political lyrical text that criticized the policy of economic openness. It clashed with censorship, but it provided Gameel Rateb with a strong platform to appear. From there, he entered Egyptian cinema directly through the film "Al-Kadab" (The Liar) (1975) by director Salah Abu Seif, in which he embodied the character of a manipulative factory manager. His name appeared on the poster as a guest star, but he quickly attracted attention.

After that, he was inundated with offers. The artistic community needed a new face to fill the void of the "elegant villain," after Mahmoud El-Meligy and Tawfik El-Dekn had stepped forward.

In age. And Jamil Ratib came to fill this void with brilliance, becoming the gentlemanly villain: elegant in his clothes, polite in his features, but hiding behind that smile the intensity of evil or the cruelty of the law.

Because he was returning from Europe, he refused to compromise on any role. He would not accept

Except for roles that carried value, even if they were small.

He didn't see space as a criterion, but rather meaning. Thus, he began to move in Egyptian cinema against the tide of absolute heroism. He didn't seek to be the leading man, but rather preferred to be the man who left an unforgettable impression on the film.

Some wondered: Why would Gamil Ratib return to Egypt after having taken the stage at the Comédie-Française and stood in front of Hollywood cameras? But his answer, though seemingly complex, was simple: “Art is only complete in one’s homeland.” He believed that true internationalism is not achieved through expatriation, but rather by returning to one’s roots. He wanted

To prove that Cairo is not a transit point to the West, but rather a final destination where you can create as you can in Paris.

Since his return, his face has become familiar in Egyptian cinema. But he has always walked

Against the tide: He doesn't seek starring roles, doesn't compromise on the value of his role, and doesn't chase money or fame. It was enough for him to appear in a single scene to leave behind all the hallmarks of his global experience, and the scene would become an unforgettable mark.

The return was not just a geographical event, but a philosophical stance. He wanted to say that art doesn't always need migration to flourish, but rather the courage to return to become authentic. In this, Jamil Ratib embodied the essence of the true artist: an artist who lives for art, not for stardom.

Cute Villain Masks:

Gamil Ratib returned to Egypt at a time when cinema was searching for fresh faces to embody complex roles. Mahmoud Al-Meliguy was aging, Tawfik Al-Dekn's presence was fading, and the Egyptian screen needed a different villain—one based not only on roughness but also on elegance, thought, and intelligence. Enter Gamil

Ratib, redefining the "villain" character.
In 1978, he played one of his most important cinematic roles in the movie “The Ascent to…”
"The Abyss" by director Kamal El Sheikh, in which he played the role of an Israeli intelligence official who recruits the spy Heba Selim (Madiha Kamel). The role was a great challenge: to embody a true enemy of Egypt at a tense historical moment. He performed it with such intelligence that the audience both hated and respected him.AOne. He wasn't just a tough customer, he was cultured and cool-headed, and a master of psychological games.
With his victims. And thus was born the "gentleman villain," who masters evil without losing his elegance.
Then came the film "Shafika and Metwalli" (1979), starring Soad Hosni and Ahmed Zaki, in which he portrayed the tyrannical feudal lord who sells women and exploits peasants. This was a different facet of evil: a class and social evil, exposing the corruption of society. His performance left a powerful mark, leading critics to consider him one of the most capable actors at portraying injustice with calm expression.
In the mid-1980s, he starred in the film "El Kif" (The High) (1985) with Mahmoud Abdel Aziz and Yehia El Fakharany. He portrayed the elegant, cultured drug dealer who justifies his crime with a rational discourse about pleasure and life. Here, Gamil Ratib was at the height of his genius: a villain who never raises his voice, but convinces you with logic, until you're almost drawn to his argument before you realize its seriousness. This role was iconic in Egyptian cinema, and viewers repeat its lines to this day.
For Jamil Ratib, the villain was not merely a reflection of the dark lines in the human soul, but rather a philosophical facet of evil. He viewed it as part of the existential equation: just as there is good, there must be evil; just as there is heroism, there must be an enemy worth

confronting. Therefore, he did not portray evil as a moral downfall, but rather as a dramatic mask that reveals the essence of humanity.

Strangely, his audience didn't hate him like other "villains," but loved him. They saw him as a charming villain, an aristocrat with a dash of humor. He was capable of delivering a harsh line with a smile that made it seem less brutal, and of inserting a small joke into a tragic scene. Thus was born his unique image: the charming villain, who frightens and makes you laugh at the same time.

His contributions were not limited to cinema alone, but he also excelled in the theater, participating in plays such as "The Visit of the Old Lady" and "Al-Hallaj."And "Denshaway," where he played historical and philosophical roles that reflected a distinct human depth. He also appeared in television productions that cemented his image in millions of Egyptian homes.

Jamil Ratib was, at this stage, a master of masks: he wore a new mask with each role, but he didn't hide his human face behind it, but rather illuminated it even more. For him, evil was a way to understand humanity, and circumstances were a way to make the villain relatable to people.

While many enter the cinema in search of absolute heroism, Jamil Ratib chose to be the masked hero: the shadow hero, who doesn't always make the headlines, but who dominates the viewer's memory.

Friendship between theatre and television:

If cinema gave Jamil Ratib the title of "the elegant villain," theater and television gave him a more human face, and made his image ingrained in the consciousness of millions of viewers.

On stage, Gamil Ratib stood alongside Karam Mattawa and Sanaa Gamil in plays that marked milestones in the history of Egyptian art. For him, theater was not "just a means" for rehearsing between film andAIt was his "first

homeland." He always said that an actor who leaves the stage loses his roots. That's why he kept returning to the stage whenever he had the chance, as if it were his "family home."

In Giorgio Durrenmatt's play "The Old Lady's Visit," he portrayed an elderly billionaire who returns to take revenge on her townspeople. In Salah Abdel Sabour's play "Al-Hallaj," his hoarse voice carried a mystical and rebellious scent, a reflection of his own soul: an artist who sees theater as a search for truth. With Mohamed Sobhi, he formed a brilliant duo in plays such as "Point of View," where he embodied an existential struggle with blind youth, giving his character layers of human depth.

On television, Gamil Ratib etched his name in popular memory with roles that became part of popular culture. In the series “Dreams of the Flying Boy” (1978), written by Osama Anwar Okasha, he starred opposite Adel Imam as a corrupt journalist, in a work that remained a hallmark of post-openness drama. In “The White Banner” (1988), he reached the peak of his television presence when he portrayed Youssef El-Badri, the cultured, aristocratic pasha who enters into conflict with the teacher Fadda El-Meadawy (Sohair El-Babli). This conflict was more than just a dramatic tale; it was a symbol of the clash between old aristocratic values and new values of openness, between culture and money, between taste and chaos. To this day, Egyptians still remember his sober expressions and his calm, sarcastic voice.

He also participated in other dramatic works that left a deep impression, such as "Zizinia" and "Yawmiyat Wanis," where he continued to play pivotal roles that shed light on social and political issues. Each time, he appeared in viewers' homes not as a traditional villain, but rather as a familiar face representing wisdom wrapped in rigor.

Gamil Ratib found in television a popular and influential medium, distinct from the elitism of theater and the magic

of cinema. Thus, his name became familiar in every Egyptian and Arab household. People began to imitate his distinctive tone and repeat his phrases in everyday conversations, until his presence became a symbol of Egyptian culture in drama.

But behind these roles, there were strong artistic and human friendships. With Sanaa
Beautiful, participated in many shows, and he considered her his spiritual sister. With Karam Mutawa, he found a friend who believed, like him, that theater is a message and not just entertainment. With Osama Anwar Okasha, he entered a dramatic world that combined philosophy and politics. With Mohamed Sobhi, he presented aAOut of the generational conflict.

These friendships formed a kind of “art school,” of which Jamil Ratib remained a pillar. A school that says art is not just a profession, but a human relationship built on…
Mutual respect and the search for meaning.

Thus, thanks to theater and television, Jamil Ratib became a spiritual father to new generations of actors. He wasn't a direct teacher at the institute, but rather a moving school: all it took was for him to stand before you on stage or in front of the camera to teach you lessons in commitment, honesty, and presence of spirit.

Final Wisdom - Illness and Will:

In the last years of his life, Jamil Ratib seemed to walk slowly between light and shadow. The body that had always endured the harshness of exile and the noise of rehearsals andALam Al-Adwar began to groan. His hearing gradually lost its hold, and his voice—once a magical instrument in theater and cinema—became hoarse, as if he were swaying with time itself. Strangely, however, this weak voice did not diminish his presence; rather, it lent him a special awe, until the audience began to see in him the voice of tried and tested wisdom.

He wasn't afraid to admit his weaknesses. He would

appear in late interviews, his voice cracking, to say simply, "I'm satisfied with my life. I lived the way I wanted to."

He speaks bitterly, even with a deep Sufi resignation, as if his journey had been nothing but a rehearsal for this moment: the moment of acceptance.

Despite his illness, he did not abandon his artistic pursuits. He continued to take part in small roles until the last decade of his life, in TV series and films, appearing before the audience as a caring father, a wise sheikh, or a figure from the past. He no longer sought to be at the forefront of the poster, but rather to remain a witness to the times. In his conversations, he contemplated the value of art as a message that transcended the individual. He once said, "An actor lives to die on stage, and dies to remain alive in the audience's memory." He believed that art alone was the lasting imprint after the body disintegrated.

In his final days, he instructed his loved ones and friends not to hold a noisy funeral or make any extravagant appearances. He wanted a quiet departure, befitting a man who lived more in the shadows than in the public eye. He lived in the spotlight. And when he passed away on September 19, 2018, at the age of 92, he left as he lived: elegant, modest, and maintaining his dignity until the very last moment. The funeral was simple, but witnessed a majestic presence of artists and fans. The mourning wasn't just for his body, but for an entire era of high-class art that Jamil Ratib represented. In everyone's eyes, he was a symbol of the artist who never gave up, never compromised, and who, until the very end, continued to go against the tide.

His hoarse voice became a symbol: a symbol of the artist's struggle with time, a symbol of the body's ability to wither while the soul remains radiant. In that final piece of wisdom, Jamil Ratib summed up the meaning of art and life: to be present even as you bid farewell, and to remain immortal even as you depart.

Art as a truth against extinction:

When we look at Jamil Ratib's career, we don't see it as the biography of an ordinary artist, but rather as a complete novel. A novel whose hero was born into an aristocratic family, but chose to break the barriers of his class. He lived in Paris, sometimes as a luxuriant man, and sometimes as a porter.AHe left, then returned to Egypt, not to seek new glory, but to rediscover himself among his first audience. His pursuit was not of absolute heroism, but of absolute honesty.

In each of his roles, he left his own unique mark: the villain unlike any other, the wise man with a sarcastic smile, the aristocrat who coexists with the common folk. He knew that art is not a struggle over the space of a role, but rather over the space to affect the conscience. From here, Jamil Ratib became an exceptional figure: an actor capable of transforming any short scene into an unforgettable one.

Jamil Ratib has lived his entire life against the grain. At a time when emigrating to Hollywood was a dream, he returned to Cairo. At a time when money was the standard for success, he still believed that value was greater than price. At a time when heroism was measured by the number of takes, he believed that heroism was measured by honesty and depth.

His biography reminds us that art is not just a profession, but a soft power that shapes the image of the nation in its own eyes and in the eyes of others.AKharin. Just as Abdel Wahab carried Egypt's voice, Faten Hamama its features, and Omar Sharif its global presence, Jamil Ratib carried its cultured, elegant image, capable of sitting at Western tables without losing her roots. He was an undeclared ambassador for Egypt, and an undeclared ambassador for humanity.

Perhaps his last will and testament - to leave without noise - was the truest expression of his philosophy: that greatness is not measured by the cries of the masses, but

by the deep calm that...
The artist leaves a lasting legacy in our hearts. Jamil Ratib has passed away, but his hoarse voice still echoes in our memories, reminding us that art is the only truth that never fades.
Jamil Ratib embodied the image of the artist-philosopher: a man who didn't talk about philosophy much, but practiced it on stage and in front of the camera. He practiced it in his choices, in his return, in his rejection of the trend, and in his steadfastness until the end. Perhaps this is why we say today that Jamil Ratib was not just an artist, but rather a lesson in existence: a lesson that says that life is a stage, and that survival does not result from wealth or fame, but rather from the mark that a person leaves in the hearts of those whoAKhareen
Thus, the final chapter of the novel is completed: Jamil Ratib, the artist who lived and died believing that art is salvation, and that immortality lies not in a long life, but in the profound impact left by an artist who always goes against the tide.
Jamil Ratib passed away, leaving behind a legacy of pure art and profound humanity. He was not just an actor who performed roles on stage or in front of the camera, but a sincere human being who gave from his heart, something that remains in people's hearts.
He gave the world a sophisticated image of the Egyptian artist, opening a wide window to Egyptian culture abroad through his works in Paris and London. He then returned to share his expertise with his homeland, believing that Egypt deserved to have the best within him. In every role he played, he reflected the true essence of an artist: commitment, passion, and deep respect for his audience.
Today, when we recall his voice, his looks, and his features on screen, we realize that he was one of Egypt's virtuous sons and one of the most important elements of its soft power, speaking to the world through the language of art

and creativity. Gamil Ratib will remain present in the hearts of his fans, not as a relic of the past, but as an immortal symbol of an artist who combined great talent with profound humanity, and gave generously of himself, evenALast mome

أبو بكر باشا راتب "جد" جميل راتب وحاكم الأسكندرية رقم 15

مع والدته

جميل راتب مع أخوته منى وزاهية

مع زوجته الفرنسية

مع زوجته الفرنسية الثانية مديرة مسرح الشانزليزيه

بطلا فى فرقة الكوميدي فرانسيز

أحد أدواره في الكوميدي فرانسيز

دور الشيطان إبليس على مسرح الكوميدي فرانسيس

أحد أدوار البطولة في السينما الفرنسية
فيلم كوب ماء من السحاب

ANAMARIA MARINCA

«4 mois, 3 semaines, 2 jours»

GAMIL RATIB

«Lawrence d'Arabie»

UN NUAGE DANS UN VERRE D'EAU

ÉCRIT ET RÉALISÉ PAR
SRINATH C. SAMARASINGHE

TEWFIK JALLAB / ANTONI HADZI JANEV / JEAN-MICHEL CORREIA / JEAN-MARIE GODET / GUILLAUME VERDIER
MARC BODNAR / NICOLAS ULLMANN / avec la participation de CLAUDE PERRON

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Décors BENEDICTE WALRAVENS THOMAS PECKRE / Réalisateur Stopmotion PATRICK PERIS / Casting NICOLAS RONCHI
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Artist Jamil Ratib

A world-class artist's journey from the shadows to eternity